The University of Alberta

Orchestral Winds
Chamber Music

Angela Schroeder, Director

Wednesday, October 11, 2006
at 8:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Fanfare Pour Précéder "La Peri" (1912) — Paul Dukas (1865-1935)

Divertimento in Eb for Wind Octet (1968) — Gordon Jacob (1895-1984)

I March
II Sarabande on a Ground
III Rondo

Lunch at Gonerilja, scene from *Korol' Lir* (King Lear), Op 137 (1970) — Dmitri Shostakovich (1906-1975)

Leigh-Anne Rattray and **Tao Zeng, flutes**
Yu-Ting Lin, piano

Sonata Pian e Forte (1597) — Giovanni Gabrieli (1556-1612)

Ronald Searle Suite (1957) — Lyn Murray (1909-1989)
Orchestrated by Frederick Steiner

I Overture
II Man
III Fish
IV Soil
V Sun
VI Fire
VII Watt
VIII The Age of Steam
IX Whale
X The Age of Gasoline
XI Miracles & Finale

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Orchestral Winds Chamber Music
Angela Schroeder, Director

Flutes
Lindsay Elford
Adam Ferland
Leigh-Anne Rattray
Tao Zeng

Oboes
Eric Wolfe-Gordon
Matt Jaffray
Alyssa Miller

Clarinets
Amber Alackson
Michelle Davies
Samuel Toms

Bassoons
Lisa Hryciw
Lyndsey Cohen

Horns
Leif Anderson
Rachael Erdmann
Jennifer Reimer
Olwyn Supeene

Trumpets
Ian Burgess
Katherine Jahnsen
Chelsea Mandrusiak

Trombones
Erika Hagen
Audrey Ochoa
Grant Kemp

Euphonium
Amy Beinert

Tuba
Samantha Sobota

Percussion
Shaun Hosegood

Piano
Yu-Ting Lin

Program Notes

Paul Dukas (1865-1935) grew up in Paris, where he developed a love of music. Though he did not receive formal training until his early teens, he was very much drawn to music and entered the Paris Conservatory in 1882. His professors, including Theodore Dubois and Ernst Guiraud, described him as having "An enormous musical appetite," and he became an outstanding student in composition. He was awarded first prize for counterpoint and fugue at the Conservatoire, and also won the 2nd Prix de Rome with a cantata entitled *Velleda.* In addition to composing, Dukas spent time writing music reviews for the *Revue Hebdomadaire* and *Gazette des Beaux-Arts* in Paris. He became professor of orchestration at the Conservatoire in 1910, and was honored to be named as Debussy's successor to the Conseil de l'enseignement superior (Council of Superior Instruction). Dukas achieved international status and acclaim for his most notable work, *The Sorcerer's Apprentice*; however, his opera *Ariadne and Bluebird* is considered as one of the finest French operas of the impressionistic style.

The ballet *La Peri* was composed in 1910 and was one of his last important works. He described the opera as a poeme danse – a symphonic poem for dancing. The ballet was originally destined for a Diaghilev production, however at the first rehersal the dancers of the Ballets Russes rejected it because they felt that the music was unsupportive of the dancers. It was finally performed under the choreographer Natacha Trouhanova on April 22nd, 1912, along with ballets by Vincent d'Indy, Florent Schmitt and Maurice Ravel.

The fanfare was added to the ballet especially for the Trouhanova performance. It precedes the dance itself, although there is no similarity in motivic material between the two sections. It is written for three trumpets, four horns, three trombones and one tuba, and is widely regarded as one of the most famous fanfares in twentieth century literature.

Gordon Jacob (1895-1984) was born in London, and studied at the Royal College of Music. He went on to become a teacher at the Royal College, where he taught counterpoint, orchestration and composition. He was a member of the Incorporated Ssociety of Musicians, as well as the Worshipful Company of Musicians. Known for his many contributions to the wind band repertoire, Jacob has also written several works for choirs and orchestra, which include a ballet, a concert overture, two symphonies, numerous concertos for wind and string instruments, chamber music, works for piano and chorus, songs and film music.

The *Divertimento for Wind Octet* was written in 1969, and displays the light-hearted character that is characteristic of Jacob's compositional style. The three movements – *March, Sarabande on a Ground,* and *Rondo* are full of delightful yet technically challenging music that feature the pairs of oboes, bassoons, clarinets and horns. While the music often features duets for each of these instrumental pairings, the work is orchestrated to juxtapose the varying timbres within themselves, creating a dynamic and unique variety of sounds.

Dmitry Shostakovich (1906-1975) is one of the most acclaimed Russian composers of the twentieth century. His mother was a professional pianist, and influenced Shostakovich towards music from an early age. He studied at the Petrograd Conservatory, and his graduation piece – *Symphony No. 1* – received international praise. Shostakovich continued his work as a composer amidst a difficult political scene, and was forced to reconcile his artistic impulses against the wishes of his National superiors. He became a target of the Soviet regime for continuing to write parodys and satirical works in a modern style that went against the wishes of the state. One of his greatest works – the *Symphony No. 5* – was written to appease the furor that followed the emotional uproar caused by his parody-opera, *Lady Macbeth of the Mtensk District.* Shostakovich would continue to struggle with this balance for the remainder of his life, and his works are a kaleidoscope of the trials and tribulations that he faced throughout his career. However, his unique canon stands as a triumph over censorship and political influence, and reflect the complex world by which they were created.

The music that Shostakovich wrote for Kozintsev's 1941 *King Lear* production inhabits a strange and transitional world, halfway between the bright and brilliant sarcasm of the music for Akimov's *Hamlet* of ten years earlier and the more soberly functional manner of his post-war theatrical music. *King Lear*, a grim take on a rudderless state, is among other things a biting condemnation of Brezhnev's stagnation. *Lunch at Gonerilja* is a duet for two flutes with piano (originally written for harp) accompaniment, adapted from the film score of the movie *Korol' Lir* (King Lear), produced in 1970 in the Soviet Union. The setting for this music occurs in the final act of the play, when Goneril promises her love to Edmund in response to her husband Albany's refusal to fight the war. Later at her camp, Goneril, while arguing with Albany, states to herself that she would rather lose the war than let her sister Regan marry Edmund.

Giovanni Gabrieli (1556-1612) is one of the founding fathers of chamber brass music. He was born into a family of musicians, and would inherit this musical gift. He was appointed second organist in St. Mark's Cathedral in Venice, serving under his uncle Andrea. After his uncle's death, he became the first organist, and would assume all duties that pertained to this post, including teaching and composition. Gabrieli was required to write dozens of works for church services, and many of these pieces were written to feature the unique double organ/choir loft found in St. Mark's. Gabrieli popularized the practice of polychoral composition, which included works for multiple choirs of singers, and works for multiple choirs of instrumentalists. While the use of wind instruments inside of churches was largely prohibited, the practices of the Venetian composers of the Renaissance, such as Gabrieli, Busoni and Hassler, made this practice more widely accepted. Gabrieli's many works include canzoni, sonatas, madrigals, magnificats, motets, ricercars, toccatas and fantasies.

The *Sonata Pian e Forte* was written in 1597 for a double brass choir. As the title suggests, the piece alternates between loud and soft dynamics. It is believed that this is the first score in which a composer has indicated specified

dynamics. Additionally, this is also thought to be the first instrumental piece for which the instrumentation is predetermined by the composer.

Lyn Murray (1909-1989) was an Emmy Award-winning composer who spent his life working in radio, film and television, as well as on Broadway. He wrote a book in 1987 titled *Musician: A Hollywood Journal*, a diary recounting his life and experiences throughout his successful career. Murray served as president of the American Society of Music Arrangers and was one of the founders of the Composers and Lyricists Guild of America. He was a member of both ASCAP and the Song Writers Guild and sat on the Executive Committee of the Academy of Motion Picture Arts and Sciences.

The *Ronald Searle Suite* was written in 1957 to accompany a documentary cartoon designed by the famous Bristish animator Ronald Searle. Commissioned by Standard Oil of New Jersey, the cartoon – titled "Energetically Yours" – chronicles the development of energy sources and was produced by Transfilm:

> A sprightly color cartoon showing how, down through history, humans have worked to find the easy way. First we harnessed the power of animals, then fire, then combustible fuels. Today we are still looking for new servants, this time from the atom.
>
> The suite was orchestrated by Murray's friend and colleague, Frederick Steiner.

A native of Calgary, **Angela Schroeder** completed undergraduate studies in Music at University of Calgary, majoring in Secondary Education, with performance studies in piano and trumpet. She also completed the Diploma of Fine Arts in Wind Band Conducting at University of Calgary under the supervision of Glenn Price. After 3 years of teaching at various secondary schools in the Calgary area, Angela Schroeder entered the Masters program in Wind Band Conducting at Northwestern University, completing her studies there in 2004 with Mallory Thompson. She is currently completing her thesis requirements for her doctoral degree in Wind Band Conducting at University of North Texas, under the supervision of Eugene Corporon.

Angela Schroeder is well known in the Alberta music education community, not only through her teaching and conducting both in schools and in community music organizations, but through her involvement as an executive director of the Alberta Band Association for several years. We are very pleased to welcome Angela back to Alberta as a member of our Music Department faculty.

Upcoming Events

October

13 Friday, 8:00 pm
World Music Concert
Latin Music
Admission: $10/student, $15/adult
Co-presented with WaysAlive!, Modern Languages and Cultural Studies
For information, call 492-0274

CANCELLED

14 Saturday, 8:00 pm
Visiting Artists Concert
Ensemble Contemporain de Montréal
Presenting works by
Charles-Antoine Fréchette
Aaron Gervais
David Litke
Maxime McKinley
Emily Doolittle
Admission: $15/stud/sen, $20/adult
For information, call 492-0601

15 Sunday, 3:00 pm
Music at Convocation Hall II
Russell Whitehead, trumpet
Ryan Frizzell, trumpet
Nancy Stepney, trumpet
Allene Hackleman, horn
Kathryn Macintosh, trombone
Ryan Purchase, trombone
Scott Whetham, tuba
Golyardes Ground: Malcolm Forsyth
Thanatopsis: Roger Deegan
Music for Brass Instruments:
Ingolf Dahl
Street Song: Michael Tilson Thomas
Suite for West Side Story:
Leonard Bernstein, arr Jale Gale
Admission: $15/stud/sen, $20/adult

15 Sunday, 8:00 pm
University of Alberta Academy Strings
Aaron Au, Conductor
Admission: $10/stud/sen, $15/adult

16 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of organ repertoire played by students, faculty and guests of the University of Alberta Department of Music
Free admission

23 Monday, 8:00 pm
University of Alberta/Grant MacEwan College Jazz Bands
Tom Dust and Raymond Baril, Directors
An Evening of Big Band Jazz
Admission: $10/stud/sen, $15/adult

29 Sunday, 8:00 pm
University of Alberta
Symphonic Wind Ensemble
Angela Schroeder, Director
Admission: $10stud/sen, $15/adult

31 Tuesday, 9:30-11:00 am
Choral Literature Class
with Visiting Artist Robert Sund
Fine Arts Building 1-29
Free admission

department of Music

Please donate to Campus Food Bank

Unless otherwise indicated
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).